Art Gallery of Ontario

THE GALLERY

VOLUME 2 NUMBER 9 NOVEMBER 1980 A PUBLICATION OF THE ART GALLERY OF ONTARIO

A key period in modern art explored by the Art Gallery

By Bogomila Welsh

Vincent van Gogh and the Birth of Cloisonism opens at the Art Gallery of Ontario January 24, 1981. The Gallery gratefully acknowledges the support of The Weston Group and Wintario. After closing March 22, the exhibition will travel to the Rijksmuseum Vincent van Gogh, Amsterdam, where it will be shown from April 9 through June 14, 1981.

The exhibition will bring together approximately one hundred and thirty works of art by Vincent van Gogh and several of his closest French colleagues, all of whom were caught up in the general desire for the renewal of Western Painting which typified the late 1880s. Known broadly as Post-Impressionism, this movement embraced many subdivisions, of which Neo-Impressionism is the most famous, but of which what was then termed Cloisonism made up another significant reaction to so-called Impressionist formlessness. The term derives from Medieval cloisonné enamel work in which metal outlines define the linear composition and flat areas of bright colour fill in the intervening compartments. In 1888 it was employed to describe the work of Louis Anquetin, who had been a fellow student with Henri de Toulouse-Lautrec, Emile Bernard and van Gogh at the Paris school or atelier of Fernand Cormon. Bernard included himself, van Gogh and, by implication, Paul Gauguin as well in this category, which nonetheless in time became confused with the so-called Pont-Aven school with Gauguin and himself as leaders. There was a much closer personal interaction among these artists than is generally appreciated, and, although each achieved a highly individual style, there was often present in at least a part of their oeuvre a Cloisonist tendency towards simplification of contour lines and the use of broad areas of strong colouration.

The works of art selected for exhibition include approximately forty-five by van Gogh, half that number by each of Bernard and Gauguin and proportionally lesser representations by Anquetin and Lautrec. Due to their status on the periphery of the Cloisonist development such artists as Charles Laval, Paul Sérusier and Maurice Denis are represented only by a few examples each. Whereas the majority of items selected are paintings, an accompanying body of watercolours, drawings and graphics has been included to the varying extent that these media were relevant to individual artists.

Although the exhibition covers only about five years, 1886-1891, in the career of each artist chosen, this period includes the major phases of van Gogh's mature development and one of the most seminal evolutions in the history of modern European painting.

Emile Bernard, French, 1868-1941; *Breton Women at a Pardon*, 1888; oil, 74 x 92 cm, Private collection

organized the *Vincent van Gogh and the Birth of Cloisonism* exhibition, has also included such lesser known artists as Louis Anquetin, Emile Bernard, Jakob Meyer de Haan and Paul Sérusier, each of whom played key roles in the development of Cloisonism. Dr. Welsh gave valuable direction in preparing profiles of those artists for readers of *The Gallery*.

Emile Bernard, 1868-1941

Born in Lille, where he spent his formative years, by 1885 Bernard was registered in Cormon's atelier, and, along with fellow students Anquetin and Toulouse-Lautrec, was preoccupied with copying old masters in the Louvre and, at the same time, studying the avant-garde art of Impressionism in the galleries along rue Laffitte. According to Bernard, it had been his overt interest in the theories of Impressionism, particularly his high regard for Monet and Renoir, which caused Fernand Cormon to resent the influence of teachings other than his own. Bernard was thus expelled by Cormon for insubordinate behaviour and was soon joined by Anquetin, who experienced similar conflicts with the master. Immediately thereupon, Bernard departed Paris on a walking tour of Normandy and Brittany. Arriving in the late fall of 1886 in the artists' colony of Pont-Aven, he encountered for the first time Paul Gauguin. In the summer of 1888, Bernard once again travelled to Pont-Aven and subsequently claimed to have been the chief architect of the Pont-Aven-Synthetist style which he and Gauguin developed. According to Bernard, both men worked closely together and both the Cloisonist techniques and Breton subject matter used by Bernard seem to have influenced Gauguin into non-naturalistic painting towards which he nevertheless had been moving since 1885.

Among the paintings by Bernard included in the Gallery exhibition is the most important forerunner to the Cloisonist-Synthetist style which influenced Gauguin. This painting, *Breton Women at a Pardon*, 1888, has held a central and controversial position in the history of the School of Pont-Aven. *Breton Women at a Pardon* was executed in mid-August, 1888, just before Gauguin's pivotal work, *Vision After the Sermon*, which Bernard had specifically claimed was the decisive factor in forging Gauguin's new Synthetist style.

Bernard remained one of the closest friends of Vincent van Gogh in Paris and later corresponded with van Gogh while he was in Arles and St. Remy. Following van Gogh's death in 1890, Bernard paid tribute to the artist in organizing the first memorial exhibition of van Gogh's work and publishing for the first time a series of van Gogh's correspondence with his brother Théo. In February, 1891, the relationship between Bernard and Gauguin was broken. From 1891 to his death in 1941, Bernard continued to testify to his own innovatory role in the style of the School of Pont-Aven, citing *Breton Women at a Pardon* as living proof to his claims of being one of the originators of Cloisonism and Synthetism.

Louis Anquetin, 1861-1932

Born in Normandy, in the village of Etrépagny, where his parents owned a butcher shop, Anquetin moved *c.* 1882 to Paris where he studied successively in the ateliers of Bonnat and Cormon. At the atelier Bonnat, he first met Henri de Toulouse-Lautrec, who became his closest friend, and, shortly after, met Emile Bernard and probably Vincent van Gogh at the atelier Cormon. Anquetin was considered by his colleagues to be a brilliant and innovative artist who lived and frequented, with Lautrec, the café-cabaret circles in the district of Montmartre. Van Gogh urged Anquetin and Bernard to study Japanese prints for new ideas in colour and simplification of line and form. By late 1886, Anquetin was moving away from Impressionism and began to study the colour theories of Seurat.

In addition, like many innovative young artists of the period who were searching for new means of expression, Anquetin continued to experiment independently in his chromatic researches. At his parents' home at

(continued on page 2)

Introduction to four artists

By Gail Hutchison

Through numerous publications, major museum exhibitions, art history courses, and, indeed, performances by popular film stars, artists such as Vincent van Gogh, Paul Gauguin and Henri de Toulouse-Lautrec are known to people around the world.

Art historian Bogomila Welsh, who

A Special Appeal For The Art Gallery Of Ontario Purchase Fund

Dear Member,

The Art Gallery of Ontario can lay claim to one of the finest collection of works of art in Canada. Its existence is the result of gifts from private individuals, especially our Members, given over the years so that our Curators could acquire paintings, sculpture and works on paper, as the opportunities arose.

These works of art form the heart of the Gallery and from them emanate all of our programs—exhibitions, education projects for children and adults, lectures, learned papers and catalogues written by our staff. The collection also provides a rich resource for other institutions to study from and is in constant demand by museums and galleries for exhibitions of international stature. In the past year alone the Gallery has been asked to lend works, which you have helped us to acquire, for exhibitions in such places as Paris, London, Boston, Cleveland and Washington. Through your generosity we are able to maintain our position not only as a pre-eminent institution in Ontario, but also abroad.

My request to you now is to donate to the 1980-81 Annual Purchase Fund. Gifts of all sizes are welcome and income tax receipts will be issued. Donations are cumulative and will help you build toward permanent membership in the Gallery, for you or a member of your family.

We rely on you as a Member and need your support. If you would like to discuss this program further, just call the Development Office at the Gallery (977-0414 local 392) and they will be happy to answer your questions.

Your donation will ensure that we can maintain an on-going program of acquisitions and I hope that you will respond generously.

Yours sincerely,

Valentine N. Stock

Valentine N. Stock,
Chairman—Annual Giving Fund

P.S. A gift coupon appears on page 7 of this issue. Please make cheques payable to Art Gallery of Ontario and forward to Campaign Office, 317 Dundas Street West, Toronto, Ontario M5T 1G4.

New Acquisitions in Canadian Historical Drawings and Watercolours

Canadian Historical Drawings and Watercolours from the Permanent Collection will be on view in the Margaret Eaton Gallery from 15 November 1980 to 4 January, 1981. This is a small but important exhibition focusing on recent acquisitions. The Curator of Canadian Historical Art, Dennis Reid, has been directing a good deal of his searching and buying activity over the past year to 19th-century watercolours, an area of weakness in the collection. A major early watercolour by Daniel Fowler (1810-1894)—whose work excited such interest when shown in the Margaret Eaton Gallery last October and November—has come his way. *My Brother William Dressed for the Occasion* (*c.* 1832) is a wonderfully clear, full-length portrait of the artist's brother standing at ease in the family parlour, dressed for hunting. It is full of captivating details—a corner of a window is caught reflected in the mirror over the mantel, gaiters and hunting bag hang on the wall, and two of Fowler's pictures of dead game are on display. Remarkably, soon after the purchase of *My Brother William Dressed for the Occasion*, the original of one of these pictures-within-a-picture showed up on the Toronto market, and *Duck and Dabchick*, signed and dated 1831, the very charcoal drawing that hung behind brother William's head that day 150 years ago, can now be seen hanging with its own picture.

Daniel Fowler (Down, Kent, 1810-1894, Amherst Island, Ontario), *My Brother William Dressed for the Occasion*,*c.*1832; watercolour on paper, 38.4 x 28.3 cm. Purchased with assistance from Wintario, 1979

The exhibition contains many other delightful surprises for the attentive viewer. There is a classically serene early watercolour by Frederick Arthur Verner (1836-1928), whose work has caused such a sensation recently at auction. Of less spectacular connotation but full of interest are five watercolours by John Herbert Caddy (1801-1883), a Canadian-born officer in the British Army who retired early at half-pay to an engineering job in London, Ontario, and subsequently settled in Hamilton and devoted the last 30 years or so of his life to landscape painting of uncommon appeal. The first work to enter the collection by George Heriot (1759-1839), one of the greatest of the early British topographical painters to work in Canada, is included. So is a pencil portrait of the artist's father by the best-known of Canada's Victorian figure painters, Paul Peel (1860-1892) of London, Ontario. And there are two remarkably fresh watercolours by 19th-century Canada's leading still-life painter, James Griffiths (1814-1896), also of London.

An important acquisition of seven wonderfully preserved albumen print photographs, taken along the Rocky Mountain line of the Canadian Pacific Railway by Richard Maynard (1832-1907) of Victoria about 1885 will be displayed for the first time. Closely related to landscape painting of the period, they open a new avenue of collecting in the Canadian historical field.

Many works of our own century have also been acquired during the past year. There is a dark, rigorous watercolour study of *Venice*, done in 1914 by Florence H. McGillivray (1864-1938), an early Canadian worker in the modernist tradition whose contribution has been overlooked. Twelve masterful drawings by A. Y. Jackson (1882-1974) fill a gap, as does a group of six drawings by the Saint John painter, Jack Humphrey (1901-1967), executed in the Saint John shipyards in 1944. A gift of a portfolio of *Ten Canadian Colour Prints* by western Canada's premier print maker, W. J. Phillips (1884-1963), will be featured.

Gifts have always been important to the development of the Canadian historical collection, and selections from two large gifts will be exhibited for the first time. One of these is a group of 344 drawings by F. H. Varley (1881-1969), part of an ongoing benefaction from Mrs. Donald McKay of Toronto. The other is a collection of 84 drawings by C. W. Jefferys (1869-1952), a prominent figure on the Toronto art scene throughout the first half of this century, best known for his evocative recreations of Canadian historical events. This important gift comes to the Art Gallery of Ontario through the generosity of one of Jefferys' daughters, Mrs. K. W. Helm, of Kneeland, California.

Because of the tendency of works on paper to fade or discolour when exposed over-long to light, this will be one of the rare opportunities to view an important aspect of the growing Canadian collection.

continued from page 1

Etrépagny, he discovered that as he looked through the variously coloured window panes of his father's front door, each pane influenced differently the psychological mood in which the landscape was perceived. These experiments are recorded in two paintings by Anquetin which will be reunited for the first time since 1888 in the Gallery exhibition: *La Moisson*, 1887, and *Avenue de Clichy*, 1887. Both of these fortunately extant works were exhibited officially by early 1888 in Brussels at the exhibition *Les Vingt*, and in Paris at the Salon des Indépendants.

More than any other writer, it was Edouard Dujardin who most emphatically celebrated Anquetin's new striving towards abstraction in art which he interpreted as springing from popular prints, the Old Masters, and Japanese art. Significantly, it was Dujardin who baptized Anquetin's new style as Cloisonism, based upon the rigorous distinction between the effects of line and colouration.

Paul Sérusier, 1864-1927

Born in Paris, Sérusier studied at the Academie Julian and exhibited for the first time professionally in 1888 in the Salon. In late 1888, Sérusier had his first important encounter with Gauguin at Pont-Aven, which resulted in the now world-famous small painting, *The Talisman*, which has remained the watershed for all modern abstract art. Furthermore, this revolutionary small wood panel executed in October, 1888, was the result of a lesson given by Gauguin to Sérusier in the Bois d'Amour outside Pont-Aven. According to an account by Maurice Denis, Gauguin, seated next to Sérusier, asked him, "How do you see that tree? It's green? Then choose the most beautiful green on your palette.—And this shadow? It's more like blue? Do not be afraid to paint it with the purest blue possible."

This small landscape, painted on the cover of a cigar box, Sérusier called his "Talisman". When he showed it to his fellow artist friends at the Academie Julian, it became the pictorial manifesto for the newly formed group, self-christened the Nabis, or "prophets", which included Denis, Pierre Bonnard, Paul Ranson, and, later, Maillol,

Paul Sérusier, French, 1864-1927; *The Talisman*, 1888; oil on panel, 27 x 22 cm Collection family of Maurice Denis, Alençon

Edouard Vuillard, Felix Vallotton, K.-X. Roussel and Armand Séguin.

Jakob Meyer de Haan, 1852-1895

Born into a well-to-do Amsterdam family of biscuit manufacturers, Meyer de Haan first worked in his family firm but, in 1888, moved to Paris in order to further his ambitions as an artist. Significantly, he stayed with Théo van Gogh, who was instrumental in guiding the Dutch artist to search out and study the avant-garde art which was flourishing in Paris and, finally, introduced him in 1889 to the artist who was to play the most significant role in his artistic development—Paul Gauguin.

In 1889, de Haan had joined Gauguin in Pont-Aven and was beginning to study Gauguin's new Synthetist style. De Haan revered Gauguin as his master and soon became Gauguin's most important benefactor during 1889-91. In particular, the two artists' stay in Le Pouldu, a primitive village on the barren north coast of Brittany, produced some of the most important Synthetist works in the oeuvre of Gauguin and de Haan. By October, 1889, Gauguin and de Haan had settled in the inn of Marie Henry, whose dining room became the principal decorative project which Gauguin, de Haan and Paul Sérusier undertook during this period. In their scheme to decorate Marie Henry's inn, de Haan painted one of the dining room walls with the theme of *Breton Women Scutching Hemp*, which measured 240 cm in length (94½ inches).

This particular painting will be included in the Gallery exhibition due to the perspicacity and determination of guest curator Dr. Bogomila Welsh, who traced the painting, its whereabouts unknown since 1924, to its present owners in San Diego, California, and persuaded them to loan it to the exhibition.

During Turner and the Sublime, Gallery hours will be extended

Don't stop at Turner—visit the whole Gallery! During the *Turner and the Sublime* exhibition, all of our exhibition galleries will be on view until 9:00 p.m. daily. The Gallery Shop, offering the browser a wide selection of art books, the Reproduction Shop, and the Jewellery Shop will be open daily until 9:00 p.m. too. You may dine at the Grange Court Restaurant between 11:30 a.m. and 9:00 p.m., or have a lighter meal in the Cafeteria from 10:00 a.m. Between 12 noon and 9:00 p.m. you may, perhaps, choose a light lunch or a cocktail in the Members' Lounge.

The Grange and the Art Rental Service will maintain their regular hours, as given on page 7. The entire Gallery will be closed Christmas Day.

A reminder to Turner exhibition viewers: for the safety of the works, and to maintain humidity controls, backpacks, strollers, cameras and coats must be checked.

Due to disruption of postal services in September, we were unable to distribute *The Gallery* for October by mail. Copies may be picked up at the Information Desk during Gallery hours.

The *Gifts* insert in this issue incorrectly lists the catalogue, *Turner and the Sublime*, at $5.50. The correct price is $11.95.

Turner and the Sublime: The exhibition

By Katharine A. Lochnan

It is the rare work of art which causes the viewer to catch his breath, lose his sense of gravity, and be carried, disembodied, into the picture space. These were the feelings expressed by the small group of Gallery people who were present at the unwrapping of the Turner watercolours from the British Museum, loaned to the Gallery for the *Turner and the Sublime* exhibition.

When the works were all laid out around the Conservation Department the effect was very moving. Though many of them are relatively small, the visual impact of the whole is extraordinary. Over the surface of the large early works move light and wind and storms. Glowering Welsh mountains are spotlit by sunlight breaking through dense cloud layers, or sliced through by plunging chasms which make one grip the table instinctively. In the later works the storms disappear and are replaced by the serene and mystical beauty epitomised in the Swiss Lakes series, which carry the viewer into the water through veils of turquoise mist. Overhead hang glowing sunsets; in one a jagged wash of rose crowns a violet night cloud. The translucency of the washes recalls Constable's remark that Turner's watercolours appear to be painted "with tinted steam."

It is thirty years since the Canadian public has had an opportunity to view an exhibition of works by Joseph Mallord William Turner (British, 1775-1851), and *Turner and the Sublime* is only the third Turner exhibition to take place in Canada. In 1947, after the Tate Gallery was bombed, 13 oil paintings were on view in Toronto and attracted 5,000 people on a single Sunday afternoon. In 1951, to mark the centennial of Turner's death, Ottawa and Toronto shared an exhibition of works from North American collections.

When the forthcoming exhibition opens November 1, it will therefore provide a rare opportunity to view 123 watercolours, prints and drawings by Turner, and the first comprehensive view for Canadians of his work in watercolour. It should be carefully noted that this is not an exhibition of oil paintings. Turner is undisputably the greatest innovator and exponent of the water-colour medium, and his style in oils was derived from his watercolour manner.

The exhibition has been organized by Andrew Wilton, a leading authority on Turner's watercolours, who has chosen to explore one of the key artistic and literary concepts of the late 18th and early 19th century, that of the "Sublime." In doing so he has pulled together the first exhibition on an international scale to deal with one particular theme in Turner's work rather than a general overview.

The "Sublime" may be loosely defined as the emotion raised in the viewer by an experience causing a mixture of fear and joy, awe or spiritual ecstasy, which lifts him out of the everyday world. A favorite sublime subject in the 19th century was

Joseph Mallord William Turner, English, 1775-1851; *Constance*, 1841; watercolour, 24.4 x 30.5 cm Turner Bequest, British Museum

Niagara Falls, where the viewer feels at the same time awe at the force and power of the Falls, fear at the thundering noise and possibility of being annihilated by them, and delight in their aesthetic beauty. Turner was fascinated by accounts of Niagara Falls, and acquired photographs of them shortly before he died.

The exhibition is divided physically into nine sections, each of them exploring a different aspect of Turner's sublime subjects: The Picturesque Sublime, The Architectural Sublime, The 'Terrific,' The Historical Sublime, The Sea, Darkness, Cities, Mountains, and Lakes. In them the viewer will see ruined castles and ancient crumbling abbeys, wild landscapes, vast mountain ranges, erupting volcanoes, avalanches, lightning, and shipwrecks selected by Mr. Wilton to illustrate his theme.

The visitor will also observe one of the most extraordinary qualities of Turner's watercolours: the way in which he manages to say so much with limited means. The "abstract" nature of much of his work in this medium has often led Turner to be viewed as being 150 years ahead of his time. This tendency is carried to its most extreme in his "colour beginnings," as he called them—those watercolours like *The Whale*, 1845, in which the gesture of the heaving, harpooned beast in its death throes is indicated only by a red blur. In such works Turner summarises with a single gesture of wash the basic form and mood of a composition. In contrast to these slight works, Turner also carried detailed finish to great extremes in some of his watercolours, as may be seen in *Eruption of Vesuvius*, 1817.

The viewer will also see how Turner's colour range radically changes from the deliberately restricted palette of the early watercolours, to the brilliant hues of his later work. His early sublime subjects are executed in the subdued palette of late 18th century watercolourists: blue, green, brown, grey and ochre. Such sombre colours were intended to elicit a mood of melancholy which was then considered a pleasurable sentiment. In order to inspire awe, Turner painted these works on a large scale, creating watercolours of a size unprecedented at the time. We are fortunate to have six of these large early works in the exhibition, since they are not normally lent by the British Museum.

Around 1820 the scale of his watercolours diminishes, although the use of bright colour and tricks of perspective give these later works a monumentality and strength which is greater than that of the larger early works. Exploiting both his brilliant new palette and the translucency which can only be achieved in watercolour, Turner created a series of glorious watercolours of Swiss Lakes. *The Bay of Uri from Brunnen, Lake Lucerne*, *The Lake of Geneva* and *Goldau* show to perfection the evanescence characteristic of Turner's most beautiful work in watercolour.

One sublime theme which lends itself less readily to the watercolour medium is that of darkness. For this Turner employed the printmaking technique of mezzotint. The rich, velvety blacks and browns which he achieved with this process gave him the drama he sought.

This is an exhibition to savour, to linger over, and to prepare for. The film *The Rebel Angel*, to be shown at the Gallery, provides an excellent visual introduction to the show. The catalogue, which will be released internationally as a book, is written by Andrew Wilton, and contains 32 colour plates. Chapter three, *The Turnerian Sublime*, is particularly useful as a guide to the exhibition.

After its Toronto opening, the show will travel to the Yale Center for British Art where Mr. Wilton is Curator of Prints and Drawings, and then to the British Museum in London, where he will shortly return to his former position as Assistant Keeper in charge of the Turner Bequest. *The Art Gallery of Ontario gratefully acknowledges support for* Turner and the Sublime *from Allstate Foundation of Canada, Dominion Securities, and Wood Gundy Limited.*

"Hands On" has a history

By Percy Webb

"*Hands On*" is where children with their parents can develop some of the visual skills needed to understand and appreciate art. A weekend and holiday supplement to the program of school tours, it has been steadily developing over the years as a meaningful starting point for viewing the Gallery's collections.

It began in July, 1976, as "a place for kids—to do things, to explore, to sense, to share and enjoy." Now, nearly five years later, 14 installations have been mounted in Orientation Room One, many talented people of the Gallery's Elementary Level Department staff have been involved in the creation of these programs, thousands of families have participated in the various discovery activities, and visitors from around the world have commented on the uniqueness of this Gallery program and its aptness in the museum context.

Judi Palmer, who devised that first "*Hands On*," applied for and received a Canada Council Discovery grant in 1977, which provided money for travel and research, the design of a model and a lengthy report. On the basis of these findings, two more installations and the general system of operation were devised. Expenses were minimal, as there were no special funds for salary or materials. The long-range plan for a permanent "*Hands On*" was never far from our minds, however, since the public support of this

alternative form of art education for children was positive right from the start.

During 1977-78, with a change in staff, all seven members of the department worked on "*Hands On*" as well as the normal Gallery touring program. They designed and staffed the Christmas and Spring Break operations, the motto being: "Please don't leave us to baby sit, but rather, enjoy this visual learning experience with your child." Shape (in architecture, painting, sculpture, film and even sound) was basic to all the activities. These ideas were further expanded in the summer installation which was staffed by a government-sponsored Experience '78 student.

By this time, "*Hands On*" was receiving excellent press, and the demand was strong to go into weekly programming. With a reallocation of internal funds and a gift from McDonald's Restaurants, Canada Limited, a 10-week Sunday afternoon pilot project was begun. This proved so successful that the practice of Sunday afternoon programming has continued to the present time, with a system of free tickets used to control the crowds, and a "*Hands On*" Co-ordinator appointed to run the operation (Nancy Brown 1979-1980; Wendie Flaster 1980-1981).

Now firmly established as a major part of our program, "*Hands On*" has in the past two years encouraged children to explore the concepts of animation, surface, space, grids, balance, repeated images, portraiture, line, composition and colour. They have made hats, bubbles, mobiles and coloured slides. They have built with magnets, phone books, pop cans, foam, string and milk cartons. They've worked with light tables, slide projectors, video, overhead projectors, scales, cameras and film strip adaptors. They've been allowed to closely inspect works of art in the room and have often been encouraged to draw. Normal and handicapped children both have enjoyed these activities. Major sponsors such as Simpsons-Sears Limited have assisted in making all this possible. "*Hands On*" is not an exhibition. It is a place for discovery, a philosophy of learning, an ongoing experience.

Percy Webb is Senior Education Officer, Elementary Level.

THE GALLERY
VOLUME 2 NUMBER 9 NOVEMBER 1980

A publication of the Art Gallery of Ontario

Editor
Olive Koyama
Features Editor
Gail Hutchison
Design
Richard Male
Manager, Membership Services
Sandra MacKenzie
Publisher
Alex MacDonald

THE GALLERY is published ten times a year by the Art Gallery of Ontario, 317 Dundas Street West, Toronto M5T 1G4
Telephone: (416) 977-0414

Photo credits: All pictures in THE GALLERY by the Photographic Services Department of the Art Gallery of Ontario unless otherwise designated.

ISSN-0709-8413

Events

Exhibitions

Turner and the Sublime
Laidlaw, E. R. Wood, F. P. Wood Galleries
Saturday, Nov. 1—Sunday, Jan. 4
An exhibition of 123 watercolours, prints and drawings explores J. M. W. Turner's innovative use of theories of the Sublime in art. Built around loans from the British Museum, Turner Bequest, and the Paul Mellon Collection at the Yale Center for British Art, the exhibition will appear later at the Yale Centre and at the British Museum. We gratefully acknowledge assistance from the Allstate Foundation of Canada, Dominion Securities Limited and Wood Gundy Limited. Catalogue available to subscribers and at the Gallery Shop.

An Album of 18th Century Venetian Operatic Caricatures
Margaret Eaton Gallery
through Sunday, Nov. 9
Forty-five 18th century caricatures from the collection of Albert R. Gellman. Catalogue available in the Gallery Shop.

Roman Opalka
Gallery of Contemporary Art
through Sunday, Dec. 7
Contemporary Polish artist Roman Opalka's "Details" fill canvases with numbers in a search for the infinite. The exhibition includes 16 paintings, 15 drawings and an audiotape. Catalogue available in the Gallery Shop.

20th Century Drawing from the Permanent Collection and Loans
Print and Drawing Gallery
through Sunday, Jan. 25, 1981

Christmas Themes: Selections from the Trier-Fodor Foundation Gift
Water Trier Anteroom
Tuesday, Nov. 18—Sunday, Feb. 1,

Permanent Collection

Sam and Ayala Zacks Wing
Leonard and Fudger Galleries
Fourteenth through twentieth century paintings from the Gallery's permanent collection and long-term loans.

Georgia Ridley, John Ridley and J. S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the Gallery's Moore collection.

Gallery E
Selections from the permanent collection.

Extension Services

During the month of November, 1980, the following Extension Services exhibitions will be circulated. Dates are subject to change.

Artists' Jazz Band: Signatures in Time
Huntsville Public Library, Nov. 7-30

Alex Cameron: The Energy of Line & Colour
Cambridge Public Library,
Preston Branch, Oct. 29 - Nov. 19

Equipment for Eternity: Egyptian Arts & Crafts of the New Kingdom—1570-1085 B.C.
Woodstock Public Library & Art Gallery, Nov. 7 - Dec. 6

Folk Art Treasures of Quebec
Laurentian University Museum & Arts Centre, Sudbury, Nov. 18—Dec. 7

Paul Fournier: Form & Meaning in Nature—The Mushroom
New College, University of Toronto, Nov. 4 - 25

Humorist Walter Trier: A selection from the Trier-Fodor Foundation Gift
Art Gallery of Peterborough, Nov. 5 - 26

Michelangelo: Figure Studies
Confederation College of Applied Arts & Technology, Thunder Bay, Nov. 17 - Dec. 7

Prints by David Hockney
Rodman Hall Arts Centre,
St. Catharines, Nov. 7-30

Master Prints from the Presgrave Collection
Confederation Centre Art Gallery,
Charlottetown, P.E.I., Oct. 29 - Nov. 30

Goodridge Roberts: Paintings from the 50s and 60s
Art Gallery of Cobourg, Nov. 7-Dec. 7

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.
During the exhibition *Turner and the Sublime* (November 1, 1980 through January 4, 1981) there is a special schedule of daily talks. Please note however that there are no talks inside the Turner exhibition itself.

Monday through Friday, 12:15 pm
Short talks by Gallery docents feature works of art in the permanent collection.

Monday through Friday, 2:00 pm
Gallery docents give hour-long talks featuring the highlights of the Old Master collection, the Canadian collection, or other temporary exhibitions.

Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week—hour-long talks on special topics related to the collection of temporary exhibitions, given in the galleries by the staff.

Group tours are available; please contact the Scheduling Office.

Lectures

Vincent van Gogh and the Birth of Cloisonism

In this special two-hour illustrated lecture, guest curator Dr. Bogomila Welsh will introduce the major themes of the exhibition *Vincent van Gogh and the Birth of Cloisonism*.
Particular attention will be given to the definition of Cloisonism and its development in the late 1880s. The lecture will be offered on Tuesday, Nov. 25, Dec. 2, Jan. 13 and 20 at 7:30 pm and Sunday, Jan. 18 at 2:00 pm in the main auditorium of OISE, 252 Bloor Street West, Toronto. Please complete the coupon in this issue.

Wednesday Evening Scholarly Lectures

Turner and the Sublime
Lecture Hall, 8:00 pm
A special series given by eminent international art historians.

Tickets available at the Information Desk. Individual tickets $5.00 (Members, students and senior citizens), $6.00 (non-Members).

Wednesday, Nov. 5
Turner in Perspective: Perspective in Turner
Andrew Wilton
Curator of Prints and Drawings
Yale Center for British Art

Wednesday, Nov. 12
Turner and the Sublime
Dr. Ronald Paulson
Professor of English, Yale University

Wednesday, Nov. 19
Turner's Birthdays
Dr. Charles F. Stuckey
Contributing Editor, *Art in America*

Wednesday, Nov. 26
The Visionary Sublime: Turner's Angel Standing in the Sun
Dr. Gerald Finley
Queen's University

The Grange Autumn Lecture Series
The Grange Music Room, 8:00 pm

The Boultons who built The Grange lived in a rapidly growing country. This series will examine various features in their new life in the town of York and in the Britain they left. Three lectures remain in this series. Single tickets (if available) may be purchased on the day of the lecture at $5.00 ($6.00 non-Members). For further information call The Grange, 977-0414, ext. 237.

Wednesday, Nov. 12
The Boultons of the Grange
John Lownsbrough is author of *The Privileged Few: The Grange and its People in 19th Century Toronto.*

Wednesday, Nov. 26
The Britain They Left
David Durant conducted the Art Gallery's tours in England and Scotland. He is well-known in England as a lecturer, broadcaster and author.

Wednesday, Dec. 3
Painting and Other Arts in Upper Canada
Dennis Reid is Curator of Canadian Historical Painting at the Art Gallery of Ontario.

Special Illustrated Lecture: Devices and Delights: A History of Garden Design
Lecture Hall, Art Gallery of Ontario
Wednesday, Nov. 26, 10:00 am
An historical and humorous approach to the art of gardening by Christabel Durant, a well-known lecturer in Great Britain for the National Association of Decorative and Fine Arts and a contributor to journals specializing in gardening and the art of fine living.
It has been said before that "nothing is new" and this is particularly true of garden design. This lecture will show that today we use features of design which date back to the Pharaohs of Egypt, the Romans and the Italian Renaissance. The Elizabethans grew flowers and vegetables together in the same beds and although we no longer, unfortunately, grow strewing herbs to make life smell sweeter, we still grow many Elizabethan flowers and vegetables.
Tickets $3.00. Please see coupon on page 7.

The Grange

Group Tours of The Grange
Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Evening tours, by candle and firelight, are particularly appealing (by appointment on Wednesday and Thursday evenings).
All tours should be arranged at least two weeks in advance. Adult tours, minimum of 10 persons: $2.50 per person. Senior citizens tours, minimum of 10 persons: 50¢ per person. Student tours: $1.00 per student, accompanying adults free. We suggest that group size be limited to 30 persons.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange on Wednesday, Thursday* and Friday at 2:30 pm and at 2:30 and 4:00 pm on Saturday and Sunday. The subject is *The Grange: an Introduction to a Gentleman's House.*

*Talks on one of the following subjects will be given at 2:30 and 7:45 pm on Thursdays: *Chinese Export Porcelain; Furniture; Lights and Lamps; Restoration; Theatre Life; Clothing Accessories; Medicine in the 19th Century.*

Exhibitions

The Child's World

The Grange Music Room
Wednesday, Nov. 12 to Sunday, Feb. 1
A child's life in the 19th century was often a reflection of the adult world, on a smaller scale. This exhibition looks at

JUST RELEASED

The Privileged Few
The Grange and its People in Nineteenth Century Toronto
by John Lownsbrough

Very human men of business and the law, the Boultons of The Grange indulged in politics and preferment in the "Family Compact," encountered a Napoleonic privateer, experienced the Rebellion of 1837, tumultuous civic elections, contemporary gossip and acrimonious boundary disputes. 144 pages, copiously illustrated; with an account by Peter John Stokes of the recent restoration of The Grange. $8.95; $7.95 to Members until Jan. 1
The Gallery Shop
Art Gallery of Ontario

work and play in the world of the 19th century child.

Old Sheffield Plate 1745 - 1845
The Grange Corridor
through Sunday, Nov. 23
A small exhibition of pieces of old Sheffield Plate, 1745 - 1845, from the collection of Frank Thornton.

Upstairs Downstairs
The Mezzanine Corridor
An exhibition illustrating some of the daily activities in The Grange.

The Grange Museums
The stories of *The People of The Grange*, *Furnishing an Historic House*, *The Architectural Preservation of The Grange*, and *The Money Used in Upper and Lower Canada in the Early Nineteenth Century*.

Performance

Free with admission to the Gallery; however, tickets are necessary and will be available at the Information Desk on the day of the screening.

JOURNIES FROM BERLIN/1971,
(Yvonne Rainer, 1980, colour/b&w, 120 minutes)
Lecture Hall
Thursday, Nov. 27, 8:00 pm
Yvonne Rainer, a major figure in the development of the post-modern dance style, had by the mid-70s stopped performing entirely and devoted herself exclusively to film. Rainer's most recent film, JOURNIES FROM BERLIN/1971 (1980) illustrates a new involvement with the politics of terrorism, suicide and women's issues. It combines a variety of filmic and literary materials. Following the practice of Godard and others, Rainer separates vision from the spoken and written text, using five different kinds of repeating material that is heard or read.

Performance: The Voice and the Body
Chantal Pontbriand
Lecture Hall
Thursday, Nov. 13, 8:00 pm
Through analysis of the work of Yvonne Rainer, Trisha Brown, Meredith Monk and Bob Wilson, the lecture will focus on the specifics of the post-modern performance and its roots in Greco-Roman, Medieval and Renaissance history.
Editor and co-founder, in 1975, of *Parachute Magazine*, Chantal Pontbriand has published numerous articles and essays on Performance Art and artists.

Films

German Cinema from the Seventies
This series, which began in September, will continue through December. Directors such as Fassbinder, Wenders, Syberberg, Herzog and Böhn will be featured. Admission to the films is $2.00, $3.00 for a double bill. Entrance through the McCaul/Dundas doors.

Sunday Nov. 2, 2:00/7:00 p.m.
North Sea is Murder Sea
(Böhn, 1976, 86 min., col.)
4:00/9:00 pm
The Interest of the Bank Cannot be the Interest of Lina Braake
(Sinkel, 1974, 85 min., col.)

Sunday, Nov. 9, 1:00/7:00 pm
Kings of the Road *restricted*
(Wenders, 1975, 175 min., col.)

Sunday, Nov. 16, 2:00/7:00 pm
Marriage of Maria Braun *restricted*
(Fassbinder, 1979, 120 min., col.)
4:00/9:00 pm
The Consequence *restricted*
(Peterson, 1977, 100 min., col.)

Sunday, Nov. 23, 2:00/7:00 pm
Nosferatu
(Murnau, 1922, 65 min., col.)
4:00/9:00 pm
Nosferatu
(Herzog, 1979, 109 min., col.)

Sunday, Nov. 30, 2:00/7:00 pm
The Goalie's Anxiety of the Penalty Kick
(Wenders, 1971, 101 min., col.)
4:00/9:00 pm
Effi Briest
(Fassbinder, 1974, 140 min., col.)

Noon-Hour Films

The Worship of Nature
An historical and aesthetic examination of landscape painting in Europe, featuring major landscape artists such as Claude Lorraine, Theodore Géricault and John Constable, is presented in this noon-hour film series.
The films will be shown every Tuesday, Wednesday and Thursday at 12:00 noon in the Lecture Hall. Admission is free with entrance to the Gallery.

Nov. 4,5,6
The Art of Claude Lorraine (25 min.)
Nov. 11, 12, 13
The Worship of Nature (55 min.)
Nov. 18, 19, 20
Theodore Géricault (36 min.)
Nov. 25, 26, 27
John Constable (36 min.)

Art Tours

Sponsored by the Volunteer Committee Art Gallery of Ontario. See coupon for further information on page 7.

Mughals and Maharajahs
India and Nepal
January 30-February 21, 1981
Dr. Bharati Mukherjee Blaise, professor and writer, will join us on this romantic trip to lecture daily on Indian art, culture and history. We'll start at Delhi which is really two cities in one: Old Delhi with a past going back to 1100 B.C. and New Delhi, built by the British in the 1920s. Then on to Mughal India to see the Taj Mahal and the deserted city of Fatehpur Sikri. We'll see Rajput India at Jaipur, the pink city, and Udaipur, the city of the Lake Palace. For a look at ancient India, we'll fly to the Ajanta and Ellora rock temples carved between 300 B.C. and 900 A.D. For a taste of cosmopolitan India, we'll fly to Bombay—the gateway to India for travellers by sea.
Then we fly back to Delhi. From Delhi, we go over the Himalayas to Kathmandu, the valley of the gods, and stay at the fabulous game sanctuary Tiger Tops. We return home via Delhi and Amsterdam.
We'll stay in the best hotels in India and travel mainly by air. February in India is like May in Toronto.

Cairo-Luxor
February 1981
For Art Gallery Members—an opportunity to visit Cairo and Luxor in February 1981. We'll be introduced to the history of Egypt in the world-renowned Egyptian museum, then visit the famed Pyramids and Sphinx at Giza. We'll spend two days in Luxor, explore the tombs on the West Bank, see the splendid temples of Karnak and Luxor and spend a night in the Winter Palace Hotel. We'll enrich our knowledge of Egypt as we visit Islamic Cairo.
We'll fly via Paris, spend a night there and have time for sight-seeing and shopping.
Departing February 6, 13, 20, and 27, 1981. The land cost of this tour: $840.00 Canadian, per person. The air fare: $853.00 Canadian, per person (the airline may increase the current airfare). Plus a $50.00 non-refundable donation to the Art Gallery of Ontario.

Follow van Gogh to Amsterdam
April, 1981
The Volunteer Committee will escort you to this "Venice of the North." Stay at the famous Hotel Pulitzer (fifteen historic 17th century buildings combined into a first class hotel right on the canal). We will visit museums in Amsterdam, Haarlem, Otterlo (Kröller-Müller Museum) and the Hague and see the works of the artists who gave 17th century Dutch art the title, "The Golden Age."
We will visit a medieval castle, a hunting lodge, the flower auction at Alsmeer, the porcelain factory in Delft, the greatest flower show on earth at Keukenhof and end our holiday with a banquet in a privately owned 18th century country estate. Departures April 3, 10, 17, 24, 1981 (duration 8 days).

Bath and Oxford
May, 1981
This eight-day trip offers a happy balance between town and country, and will be accompanied by the well-known author and lecturer, David Durant. There will be guided tours of both cities and time left over for browsing on our own. From these two centres we will take day excursions with our own bus and driver into the surrounding countryside to Wells Cathedral, to Stonehenge and the Avebury Rings and to a carefully selected number of museums and private collections. There will also be visits to a wide variety of English houses: everything from the ruins of a Roman villa to a medieval castle to Longleat, and from a 16th century manor house to Blenheim Palace.

Gallery Hopping

Niagara-on-the-Lake and St. Catharines
Wednesday, Nov. 12
Join us for the day and we'll go on a walking tour of historic Niagara-on-the-Lake. We'll lunch there at the Oban Inn and then drive on to St. Catharines. Rodman Hall offers a tour of Florence Vale's work and prints by David Hockney. Tickets, $25.00 each, are available at the Volunteer Office, Art Gallery of Ontario. Apply in writing with a self-addressed, stamped envelope.

Hazelton Hop
Wednesday, Nov. 26
Join us for an evening tour of some of Toronto's finest art galleries in the Yorkville area. They will stay open especially for us from 7 pm to 9 pm. You will view outstanding shows including exhibitions of works by Rita Letendre and Christopher Pratt. Refreshments will be served.
For further information, call the Volunteer Office. Tickets ($5.00 each) may be obtained by writing the Volunteer Office and enclosing a stamped, self-addressed envelope. Please include your telephone number.

For Young People

Gallery School
Senior School classes end on November 26 and 27 and resume January 7 and 8. Junior School First Term classes end November 25, 26, 27 and 29, and resume January 6, 7, 8 and 9, 1981.

Try Your Skill
Visitors age six and up are invited to participate in a Sunday afternoon drop-in program from 1:00-4:00 pm. Materials in drawing, painting, printmaking and sculpture are made available at no cost and Gallery School artists are on hand to supervise their use. This program begins October 12 and ends in early April. The dates for November are November 2, 9, 16, and 23.

Members' Activities

Dinner Tours
A special dinner will be served in the Restaurant at 6:00 pm followed by a tour at 7:30 pm. The evening concludes informally with coffee and discussion in the Members' Lounge. The cost of the coffee in the Lounge is included in the ticket price.

Wednesday, Nov. 5
Elements of Turner's Sublime
in the Collection of the Art Gallery of Ontario.

Wednesday, Nov 12
Picasso and the Art Gallery of Ontario:
an important new acquisition

Wednesday, Nov. 19
Canadian Historical Drawings and Water colours
a special exhibition focusing on recent acquisitions

Wednesday, Dec. 10
Christmas in the Grange
Mulled cider will be served afterwards.

Tickets are $12.50 each and may be obtained by mailing the appropriate coupon, together with a stamped, self-addressed envelope to the Volunteer Office.

Art in the Morning

The Inside Story with Katharine Lochnan
Wednesday, Nov. 12
Have you ever wondered about the story behind an important international exhibition? Come for coffee at 9:45 am and hear Katharine Lochnan, Curator of Prints and Drawings, tell how the Turner exhibition was conceived, assembled and hung. The lecture will begin at approximately 10:30 am.

Christmas Customs in the 19th Century
Wednesday, Dec. 3
Join us for coffee in The Grange at 10:00 am. At 10:30 there will be a slide talk followed by a tour of The Grange decorated as it was for Christmas in the 1800s.

Art in the Morning tickets are $1.00 each and may be obtained by mailing the appropriate coupon together with a stamped self-addressed envelope.

Art and Apéritif
Join us on Wednesdays at 5:30 pm in the Walker Court for a talk or a tour, followed by an informal get-together with the tour guide in the licensed Members' Lounge. No reservation is necessary: the "art" is on us! For information regarding the subject of the tour, please call the Information Desk on the day of the tour.

Tour Turner and the Sublime with a Special Audio Guide

The Art Gallery of Ontario is offering the public visiting *Turner and the Sublime* a special taped tour which will greatly increase appreciation and enjoyment of the exhibition.

The tape lasts 30 minutes and can be switched off whenever one wishes to pause and study a picture or when the area in front of it is crowded. Scripted by Gallery lecturer Francis Broun, referring to the exhibition catalogue by Andrew Wilton, the tape talks about 18 key works in the exhibition. Each picture discussed is clearly marked by a red dot on the label placed beside it.

The rental fee for these small, easy-to-carry units is $2.50 for single usage and $3.50 for the use of two earphones. The taped tour is also available in French.

Calendar at a Glance

November

Saturday 1
Turner and the Sublime opens
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 2
1:00—4:00 pm Try Your Skill
2:00 pm Talk of the Week
2:00 and 7:00 pm film: *North Sea . . .*
2:30 and 4:00 pm Grange Talk
4:00 and 9:00 pm film: *The Interest of the Bank . . .*

Monday 3
12:15 and 2:00 pm Gallery Talk

Tuesday 4
10:00 pm Grange lecture: *Housekeeping*
12 noon film: *Claude Lorraine*
12:15 and 2:00 pm Gallery Talk

Wednesday 5
12 noon film: *Claude Lorraine*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Art and Apéritif
6:00 pm Dinner Tour
8:00 pm Turner lecture: Andrew Wilton

Thursday 6
10:00 am lecture *C.D. Friedrich*
12 noon film: *Claude Lorraine*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week

Friday 7
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk

Saturday 8
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 9
Venetian Caricatures closes
1:00—4:00 pm Try Your Skill
2:00 pm Talk of the Week
2:00 and 7:00 pm film: *Kings of the Road*
2:30 and 4:00 pm Grange Talk

Monday 10
12:15 and 2:00 pm Gallery Talk

Tuesday 11
12 noon film: *The Worship of Nature*
12:15 and 2:00 pm Gallery Talk

Wednesday 12
Gallery Hopping: Niagara-on-the-Lake
12 noon film: *The Worship of Nature*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Art and Apéritif
6:00 pm Dinner Tour
8:00 pm Turner lecture: Dr. R Paulson
8:00 pm Grange Lecture: John Lownsbrough

Thursday 13
12 noon film: *The Worship of Nature*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week
8:00 pm Chantal Pontbriand

Friday 14
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk

Saturday 15
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 16
1:00—4:00 pm Try Your Skill
2:00 pm Talk of the Week
2:00 and 7:00 pm film: *The Marriage of Maria Braun*
2:30 and 4:00 pm Grange Talk
4:00 and 9:00 pm film: *The Consequence*

Monday 17
12:15 and 2:00 pm Gallery Talk

Tuesday 18
10:00 am Grange lecture: *Restoration*
12 noon film: *Géricault*
12:15 and 2:00 pm Gallery Talk

Wednesday 19
12 noon film: *Géricault*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Art and Apéritif
6:00 pm Dinner Tour
8:00 pm Turner lecture: Dr. C. F. Stuckey

Thursday 20
12 noon film: *Géricault*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week

Friday 21
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk

Saturday 22
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 23
1:00—4:00 pm Try Your Skill
2:00 pm Talk of the Week
2:00 and 7:00 pm film: *Nosferatu* (Murnau)
2:30 and 4:00 pm Grange Talk
4:00 and 9:00 pm film: *Nosferatu* (Herzog)

Monday 24
12:15 and 2:00 pm Gallery Talk

Tuesday 25
12 noon film: *Constable*
12:15 and 2:00 pm Gallery Talk

Wednesday 26
10:00 am lecture: *Garden Design*
12 noon film: *Constable*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Art and Apéritif
7:00 pm Hazelton Hop
8:00 pm Turner lecture: Dr. Finley
8:00 pm Grange Lecture: David Durant

Thursday 27
12 noon film: *Constable*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week
8:00 pm *Journies from Berlin/1971*

Friday 28
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk

Saturday 29
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 30
Water Works closes
2:00 pm Talk of the Week
2:00 and 7:00 pm film: *The Goalie's Anxiety . . .*
2:30 and 4:00 pm Grange Talk
4:00 and 9:00 pm film: *Effie Briest*

Edward P. Taylor Audio-Visual Centre

The Audio-Visual Centre has slides, video-tapes and media kits relevant to art history available for loan to any individual in Canada. A special media kit prepared to introduce the exhibition, *Turner and the Sublime*, to the public may be borrowed for a one week period from the Centre. For those able to visit the Centre and select their own material, the Centre is open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders. For use of video facilities, an appointment is advisable (telephone 977-0414, ext. 259). A catalogue is available upon request.

Donor Cards

A project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgment card. Tax receipts will be issued for gifts of $5.00 or more. Please include the following information with your donation:
(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario.
Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

Look for

ART·CART

in the Lower Lobby–
a shop specially designed for children

a project of the Junior Committee

Two Hoses by John MacGregor Serigraph 10/10

WATER WORKS

"Water, water everywhere—"
to drink in with your eyes

Now until the end of November at the

Art Rental Service

Rental hours
Tuesday-Saturday from
11 a.m. to 4 p.m.
Thursday from 11 a.m. to 9 p.m.

A Project of the Volunteer Committee

Art Gallery of Ontario Exhibition Poster
"Turner and the Sublime"
Eruption of Vesuvius 1817 (detail)

THE REPRODUCTION SHOP

A special selection of Turner reproductions and posters purchased from Europe are available during the exhibition
10% Members Discount

Hours: From 10:30 a.m. to 5:00 p.m. on Monday and regular Gallery hours from Tuesday to Sunday.

A Project of the Volunteer Committee

Mughals & Maharajahs

January 30 to February 21, 1981

A relaxed, romantic tour of India and Nepal organized by the Volunteer Committee. Mail coupon page 7 for details.

Hand-made brass and amber water-lily by Polly Bodhanetsky

THE JEWELLERY SHOP

Canadian designed jewellery
Precious and semi-precious stones.

Featuring some antique jewellery to complement the Turner exhibition.

Open regular Gallery hours
and
Monday from 11:00 a.m. to 5:00 p.m.

A Project of the Volunteer Committee

Gallery Shop

Select your fine art Christmas card from five published by the Art Gallery of Ontario

'Lake and Mountains'—Lawren Harris
'Logging in the Woods'—E.S. Coburn
'March in the Cache River'— M. Cullen
'By Ward Market'—Franklin Brownhill
'Card Players'—Cornelius Krieghoff

or multitudes of names familiar to art history lovers

Coupons

General Information

Admission
Adults $2.00
Students (full-time, with cards) $.75
Students, 12-16 years $.50
Senior Citizens (with cards) $.75
Members, Ontario Privilege Card holders, accompanied children under 12 free. Admission is FREE to all on Thursday evenings from 5:30 to 9:00 pm.

Gallery Hours
During *Turner and the Sublime*, daily, 11:00 am to 9:00 pm

The Grange Hours
Wednesday, Friday, Saturday and Sunday, 11:00 am to 5:30 pm
Thursday, 11:00 am to 9:00 pm
Closed Monday and Tuesday

Gallery Shop, Reproduction and Jewellery Shops
Daily 11:00 am to 9:00 pm

Grange Court Restaurant
Daily, 11:30 am to 9:00 pm

Cafeteria
Daily, 10:00 am to 9:00 pm

Members' Lounge
Daily, 12:00 noon to 9:00 pm

Art Rental Service
Open for viewing Tuesday, Friday, Saturday, Sunday, 11:00 am to 5:30 pm
Wednesday & Thursday, 11:00 am to 9:00 pm
Open for business Tuesday through Sunday 11:00 am to 4:00 pm

BASS Ticket Office
Daily, 11:00 am to 9:00 pm

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 977-0414

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing Address
317 Dundas Street West
Toronto, Ontario
M5T 1G4

Art in the Morning

Please specify date(s) and number of tickets required at $1.00 each.

Nov. 12_____ Dec. 3_____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped self-addressed envelope and your cheque for $_____payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Devices and Delights: A History of Garden Design

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me _____ ticket(s) at $3.00. I enclose a stamped, self-addressed, envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.
Please mark outer envelope *The Grange*.

Art Tours

Please send me further information on the following tour programs:
- ☐ India and Nepal — Mughals and Maharajahs
- ☐ Cairo and Luxor
- ☐ Amsterdam
- ☐ Bath/Oxford

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please mark your outer envelope Volunteer Office.

Vincent van Gogh and the Birth of Cloisonism

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please indicate by number your first and second choice.

- ☐ Tuesday, Nov. 25, 7:30 pm
- ☐ Tuesday, Dec. 2, 7:30 pm
- ☐ Tuesday, Jan. 13, 7:30 pm
- ☐ Sunday, Jan. 18, 2:00 pm
- ☐ Tuesday, Jan. 20, 7:30 pm

If my order cannot be filled as requested, please:
- ☐ either SUBSTITUTE the best available tickets
- ☐ or CANCEL my order and return payment

Please send me _____ tickets at $3.00 each. I enclose a stamped, self addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.

Please send order form to

Vincent van Gogh and The Birth of Cloisonism lecture

Art Gallery of Ontario
317 Dundas St. W.
Toronto, Ontario M5P 1G4

Dinner Tours

Please specify date(s) and number of tickets required at $12.50 each.

Nov. 5_____ Nov. 12_____

Nov. 19_____ Dec. 10_____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

If the date(s) requested is (are) sold out, please indicate alternate choice.

_____

Please enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario, and return to the Volunteer Office. No refunds from 10 days prior to the event.

Give an original gift

A membership is a gift to last all year. The members' publication, *The Gallery*, will continually remind the recipient of your thoughtful gift.

Return the application form with your cheque to the Art Gallery of Ontario, and we will send the gift on your behalf.

GIFT MEMBERSHIP FOR:

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

☐ Individual $20.00
☐ Family/Dual $35.00

Please mark your envelope "Membership Office."

Membership donated by:

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Date_____
☐ Please bill me for future renewals of this gift membership.

MEMBERS' EXHIBITION PASSES

For the exhibition *Vincent van Gogh and the Birth of Cloisonism* a limited number of special passes are being made available to Gallery members and professional artists.

These non-transferable passes are designed for those who wish to visit the exhibition with some frequency. They permit unlimited entry during the hours of 11 am to 4 pm Monday through Friday.
Cost of the pass is $9.00.

Individual passes may be purchased in person only, at the Gallery Membership Desk or Information Desk, from NOVEMBER 1, 1980.

For further information telephone the Membership Department, 977-0414.

Gift Card: Annual Giving Fund

Name and Address

Code

Canvasser

I/We contribute the amount of $_____ to the purposes of the ART GALLERY OF ONTARIO
- ☐ to acquire works of art
- ☐ general purposes
- ☐ other _____

Please make cheques payable to: ART GALLERY OF ONTARIO and forward to:
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario M5T 1G4

All donations are income tax deductible

A Registered Canadian Charitable Organization No. 0046227-50-13

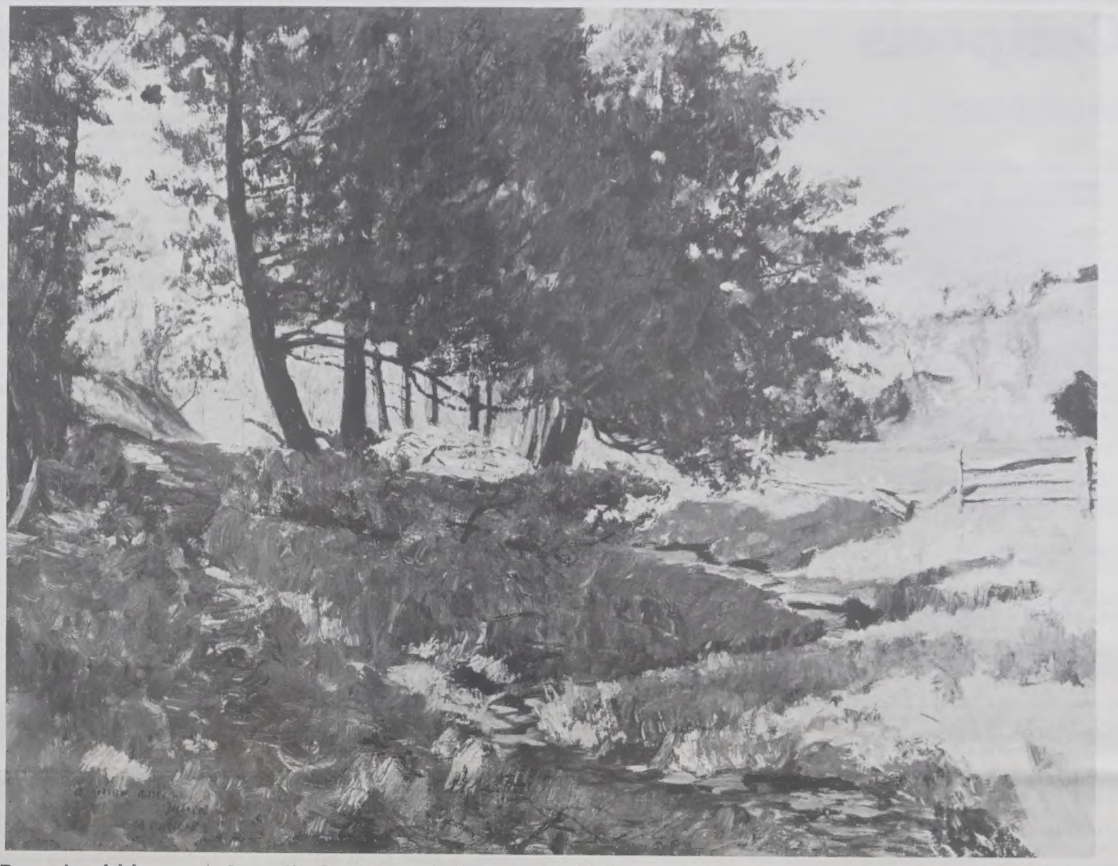
Method of payment

Cheque/Cash

Balance	Month
$_____	19_____
$_____	19_____
$_____	19_____
$_____	19_____

Date_____

Signature_____



Recent Acquisition

Maurice Cullen, Canadian, 1866-1934
Summer Near Baupré, c. 1900
oil on canvas, 43.7 x 55.7 cm
Purchased with funds from The Richard and Jean Ivey Fund, London, Ontario, 1980

Summer Near Beaupré is an important new addition to the collection of Canadian historical art. Hanging in the Georgia Ridley Gallery of the Canadian wing, it brings to the display there dramatic evidence of a new approach to landscape in Canadian art around the turn of this century.

Its author, Maurice Cullen (1866-1934), was born in St. John's, Newfoundland, but moved to Montréal at the age of three with his parents, and was raised there. As a young man he studied sculpture in his spare time under Philippe Hébert at the Monument national, and was soon entirely taken up with art. At the age of twenty-two he left for Paris. He enrolled at the Ecole des beaux-arts in 1889, and having turned to painting, he remained centred in Paris, mixing study with sketching trips, until 1895. He returned then to Canada, a confirmed landscape painter, working directly from nature in a loose, open style that is unpretentiously naturalistic, yet often arresting in its convincing depiction of atmosphere and space as informed with light.

Cullen worked frequently around Beaupré on the St. Lawrence River below Québec during the first years following his return, and our canvas is a superb example of the application of his French training to the Canadian landscape that then attracted him the most. The painting has a fresh, spontaneous quality, and displays a suggestive sense of atmosphere and an effective, yet subtle structuring of space. It is a work that grows in interest the more we look, and explore the way Cullen has used light and shade to create countless diversions, some dramatic, some so brilliant as to seem to be radiating rather than reflecting light.

Never an Impressionist within any precise use of the term, Cullen nonetheless learned much from the revolutionary paintings of those great Frenchmen, and he has always been acknowledged as one of the main sources of information for artists in Canada concerning their innovations. This aspect of his importance to Canadian art is also revealed in our new picture, as it is inscribed in French as a personal gift to one of Cullen's friends in Montréal, the well-known caricaturist and painter, Henri Julien (1852-1908).

Summer Near Beaupré has been acquired with funds generously made available for the purpose by The Richard and Jean Ivey Fund of London, Ontario.

Dennis Reid, Curator, Canadian Historical Art.

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

Canada Post Postage paid / Postes Canada Port payé
Third class / Troisième classe
10854 Toronto

The Art Gallery of Ontario is funded by the Province of Ontario, the Government of Canada, and the Municipality of Metropolitan Toronto and is supported by many corporate, foundation and individual donors.